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AMERICAN ART NEWS

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PUBLISHED BY

THE AMERICAN ART NEWS CO., Inc.
 786 Sixth Avenue, New York

Entered as second-class matter, Feb. 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.

Published weekly from Oct. 15 to June 30, incl.
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - - - Fifth Ave. and 27th St.
 E. H. & A. C. Friederichs Co. 9 Central Pk. W.
 William Einsel - - - 34 East 58th St.
 Egmont H. Arens - Washington Sq. Book Store
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Vendome News Co. - - - 261 Dartmouth St.

CHICAGO

A. C. McClurg - - - 218 Washington St.

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Wanamaker's - - - (Book Counter)

CINCINNATI

Albert H. Friedel - - - Burnet Building

LONDON

American Art News Office 17 Old Burlington St.
 Bottom, News Agent - - - 32 Duke St.,
 St. James, S. W.

PARIS

American Art News Office - - 26 Rue Jacob
 Brentano's - - - 37 Avenue de l'Opera

Vol. XXI. NOVEMBER 4, 1922 No. 4

SELLING ART

In a current exhibition of drawings in a local gallery a considerable proportion of the pictures are now priced at seventy-five dollars although during the later years of his life the artist who made these drawings asked three hundred dollars for them. On the basis of his valuation these works are a decided bargain. Yet, unless some visitor to the gallery asks the price of one of the drawings neither he nor anyone else who sees this particular show would know that the inducement to buy was extraordinary. Of course, it is against the conventions of the art trade to put the prices on the wares offered for sale except now and then in the case of etchings and other prints. But two days after the above-mentioned show of drawings was opened, with its bargains hidden from general knowledge, the art gallery of a big New York department store advertised a group of canvases of a type collected by amateurs nowadays and plainly stated the minimum and maximum prices.

One of the chief impediments to the selling of works of art is that almost nothing is done in the art trade or in the big annual exhibitions to let the public know what art works cost. A public catalogue giving prices is a rarity, sometimes issued for print shows but almost never for paintings or sculptures. The result of this is that whereas the public is familiar with the general prices of everything from automobiles to opera tickets, from fur coats to kitchen aprons, and from drawing room chairs to electric toasters, it has not the faintest idea of what art works sell for. "How much does it cost?" is the first thought springing into the mind of the person who is interested in any article. If the object is plainly priced an immediate, and favorable, contact is established if that price is within the means of the interested person. But where no price is given the reaction is inevitably against the prospects of a sale, for it is only the unusual person who pursues an inquiry of this kind.

If the publication of prices were not so very important an element in selling goods, stock market reports would not be given so accurately nor so extensively in the newspapers nor would reports of art auction sales be so fully reported both at home and abroad.

THE AMERICAN ART NEWS recognizes that every convention of the art trade and the art world is against advertising pictures and sculptures in this fashion. Yet it must be admitted by both the art trade and the artists that the conventional objection to let-

ting the prices of art works be known, either on the work itself or in a catalogue, does not rest on sound ground. Few things sell themselves, and the sale of anything is helped immeasurably when its price is known. This rule will work as favorably in finding a market for art works as it does for anything else that human beings purchase.

BE REASONABLE!

In the three days from October 30 to November 1, inclusive, fourteen art exhibitions opened in the art galleries of New York and in addition two more were first shown on October 28, making sixteen exhibitions in four working days, with eight coming in a bunch on November 1 alone. THE AMERICAN ART NEWS, late in the last art season, pointed out to the managers of art galleries in New York the injudiciousness of this practice from the viewpoint of having their exhibitions properly noticed in the press and criticised. Art reporters and critics cannot go to see so many exhibitions in so limited a space of time.

This habit of "bunching" the opening of art shows on the first of each month brings on another congestion in the middle of the month. The conventional two weeks' length of the average art exhibition accomplishes this result inevitably and inexorably, so that this jam of shows occurs twice every month the season through. And the figures given above do not take into effect openings at the auction galleries, of which there were four this week, nor of the regular fixtures at the Fine Arts Building and the constantly recurring views at the Metropolitan Museum of Art, the Brooklyn Museum and Pratt Institute, all of which must be "covered" by the overworked art writers.

This "bunching" of shows twice a month works against present-day newspaper practice, which demands "copy" for the Sunday editions much earlier than used to be the case. To supply this requirement, to give a concrete example, some of the sixteen exhibitions necessarily had to be neglected by writers of "art pages" in the Sunday papers tomorrow (November 5), so that it will be November 12 before any reviews of these shows can appear. The wisdom of the plan of "spreading" the opening dates of exhibitions week by week should appeal to managers of galleries, and they should have the common sense to adopt some joint plan toward this end. The publicity value, both to the dealer and the artist, in the plan we suggest must be obvious to both of them. And publicity pays.

Boston Museum to Receive Larger Part of the Sherman Collection

BOSTON—Mr. and Mrs. Henry Sherman have donated to the Museum of Fine Arts the larger part of their rich collection of paintings. For the present the collection is retained by the donors, but the ownership has passed into the hands of the Museum. The gift includes canvases by Italian masters of the XVth, XVIth and XVIIth centuries and paintings of the Flemish, Dutch and Spanish schools as well as examples of the work of distinguished living American artists.

Two of the paintings have been loaned for immediate exhibition: a panel depicting the lives of Christ and various saints by Giovanni (1392-1450) and "Descent from the Cross" by Roselli (1439-1507).

Mr. Grant Kingore Returns

Mr. Grant Kingore of the Kingore Galleries has returned from Europe on the Olympic. Among the interesting exhibitions planned for his galleries this season is one by the Dutch painter, H. G. Van Rinkhuyzen, which opens November 8 and continues until the 25th.

Art Workers' Club Is Hospitable

The Art Workers Club has decided to admit to its restaurant artists and their friends whether such patrons are members or not. The club is situated at 224 West 58th street, in a district where there are many studios.

Houston Raising Funds for Museum

HOUSTON, Texas—The Houston Art League has begun an active campaign to raise additional funds needed for building the Houston Art Museum.

Two Fine Collections of Foreign Paintings and Notable Antiques to Be Sold at Auction



"COUNTESS OF STRAFFORD"
 In the Ehrich Collection, Anderson Galleries.

By SIR JOSHUA REYNOLDS

Two collections of paintings of foreign origin are on view in the Anderson Galleries, one comprising eighty-three works owned by François Adam of Camrose, Alberta, Canada, the other consisting of fifty-two canvases from the Ehrich Galleries. Mr. Adam has devoted himself to collecting the work of contemporary Belgian painters almost exclusively, there being thirty-two pictures by Armand Jamar alone. Jamar chooses domestic subjects for the most part with an occasional view of a Dutch town and some still-life studies. His familiarity with New York is shown by two views of the lower part of the city and the East River.

Among Mr. Adam's collection are also works by Van Der Taelen, Theodore Gerard, Jules Van Imschoot, who painted military scenes in the last century; Van Leemputten and J. Varlet. But Mr. Adam did not wholly neglect the early masters as may be seen in his "Christ on the Cross" by Van Dyck and his "Samson and Delilah"; Van Ravesteijn's portrait of Captain Jean Van Arkell; another portrait by Ven Der Helst; Jan Weenix's "Return from the Sport"; and several Dutch and Italian school pictures.

While the pictures from the Ehrich Galleries are chiefly old masters, a few modern works are included among them, notably a fine clays, "At the Mouth of the Scheldt"; a Willem Steelink, a "Landscape" by Monchablon, Jules Breton's "By the Sea", Jacque's "Feeding Time," and the "Matern-

al Love" by Diaz. B. F. Reinhardt, A.N.A., who worked much abroad, is represented by a portrait of Lord Tennyson painted in 1866. Among the older paintings there is a "Holy Family" of the Bolognese school, one of Jacob De Wit's "Cupids", an English racing scene by J. N. Sartorius, a "Portrait of a Lady" by Constantin Netscher; a portrait of a man by Pietro Longhi; one of John Crome's landscapes, and a "Portrait of a Gentleman" by Opie.

There is a characteristic "landscape" by Patrick Nasmyth, a canal scene by F. W. Watts, "The Chase" by S. Alken, a "Portrait of a Young Man" attributed to Franciabigio, and a portrait of Napoleon by Baron Gros. Gainsborough is represented by "The Woodcutters, Norfolk"; Canaletto by "The Piazzetta, Venice"; there is a portrait by John Zoffany of Mrs. Garrick, and a fine "Landscape with Figures" by Barker of Bath. The sale of these paintings will take place in the Anderson Galleries on November 8 and 9, each session beginning at 8.15 p. m.

At the same time there is shown in these galleries the entire stock of the well-known decorator and dealer in antiques, Emil Fefercorn, of East 58th street. The furniture includes pieces of Jacobean, Queen Anne and Georgian cabinet makers' art; Florentine Renaissance examples; pottery, textiles, decorative paintings, prints and books and lacquer urns and trays. All these will be sold on the afternoons of November 8 to 11, inclusive, the sessions commencing at 2.30 p. m.

Obituary

JULIAN ONDERDONK

Julian Onderdonk, painter, died in San Antonio, Texas, on October 27, after an operation. He was a pupil of his father, R. J. Onderdonk, and of Chase, Henri and Du Mond. His best known pictures are "Springtime" and "Morning Sunlight." He was a member of the Salmagundi Club, of the Allied Art Association, and of the Dallas Art Association and the San Antonio Art League. He was born in 1882.

RITA FORNIA

Mme. Rita Forna, for several years a member of the Metropolitan Opera Company, died unexpectedly in Paris. She was born in California, her professional name being derived from the latter part of the name of that state, her name in private life being Rita Newman. She was the wife of James Labey of New York City, who is asso-

ciated with the John Levy Art Gallery. Mme. Forna was a soprano and first sang in New York sixteen years ago in the Castle Square Company, and a few years later joined the Metropolitan.

LLOYD WARREN

Lloyd Warren, who was killed by a fall from a window in his apartment at No. 1 West 64th street, was born in New York fifty-five years ago. His life was devoted to the promotion of education in art and architecture, mainly through the Beaux Arts Institute of Design in this city. Mr. Warren was also well known in European art circles, having been a student in the atelier of Daumet, Paris, for seven years. He was a brother of Whitney Warren, architect.

He was a prime mover in the Beaux Arts Society plan which established the atelier system of art training here, studios being modelled after the ateliers of Paris and eminent American artists and architects volunteering as master instructors.